

Ithaca College Digital Commons @ IC

All Concert & Recital Programs

Concert & Recital Programs

4-30-2019

Concert: Spring Concert 2019

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Ithaca College Chorus

Sean Linfors

Janet Galván

See next page for additional authors

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Ithaca College Madrigal Singers; Ithaca College Women's Chorale; Ithaca College Chorus; Linfors, Sean; Galván, Janet; and Rinaldi, Melodia Mae, "Concert: Spring Concert 2019" (2019). *All Concert & Recital Programs*. 6075.
https://digitalcommons.ithaca.edu/music_programs/6075

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Authors

Ithaca College Madrigal Singers, Ithaca College Women's Chorale, Ithaca College Chorus, Sean Linfors, Janet Galván, and Melodia Mae Rinaldi

Spring Concert 2019

Ithaca College Madrigal Singers

Sean Linfors, conductor

Ithaca College Women's Chorale

Janet Galván, conductor

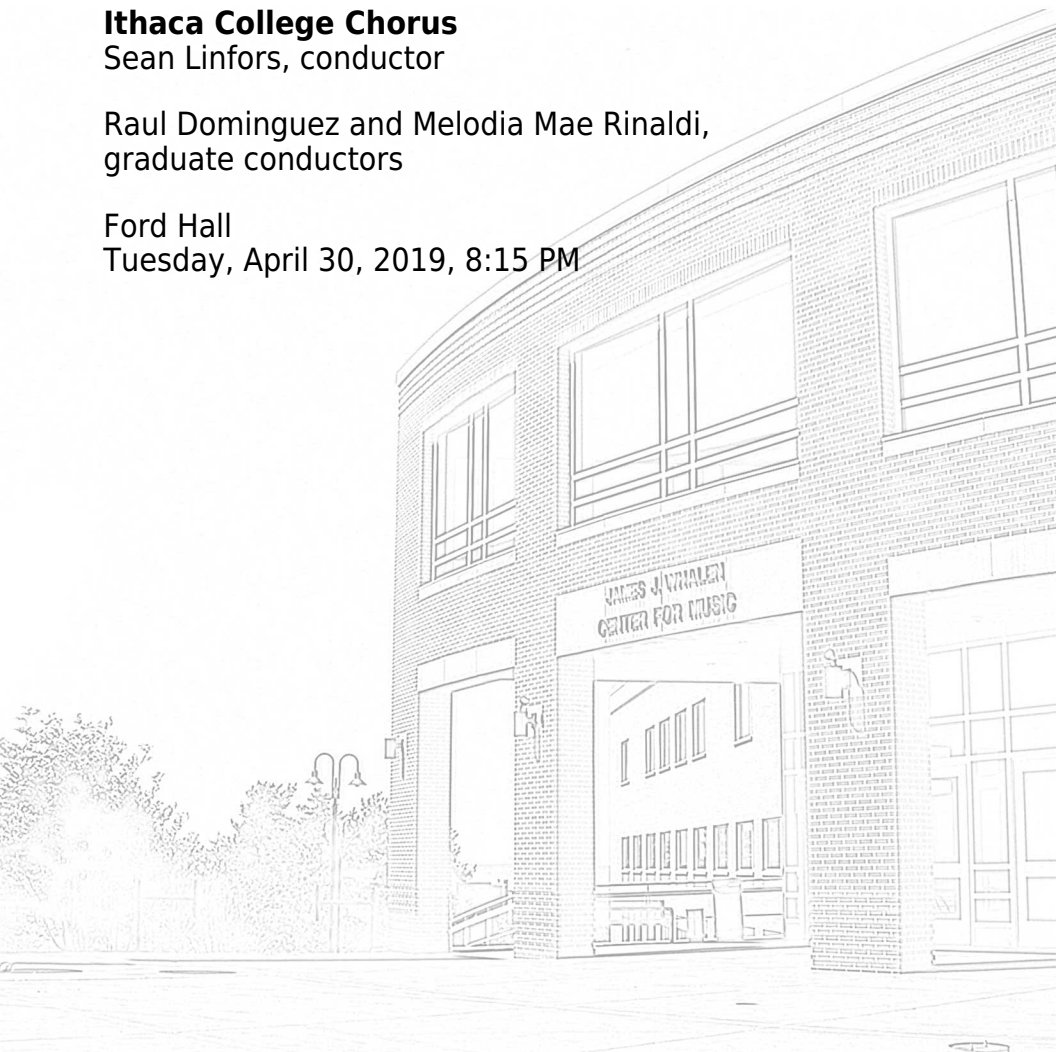
Ithaca College Chorus

Sean Linfors, conductor

Raul Dominguez and Melodia Mae Rinaldi,
graduate conductors

Ford Hall

Tuesday, April 30, 2019, 8:15 PM



ITHACA COLLEGE

School of Music

Ithaca College Madrigal Singers
Sean Linfors, conductor

Wachet auf, ruft uns die Stimme
Chorale from *Cantata 140*, BWV 140

Johann Sebastian Bach

Crucifixus
from the *Mass in B Minor*, BWV 232
Melodia Mae Rinaldi, graduate conductor

J.S. Bach

Herr, deine Augen sehen nach dem glauben
from *Cantata 102*, BWV 102

J.S. Bach

Kathryn Drake, violin I
Helen Newell, violin II
Karley Masters, viola
Caroline Andrews, cello
Leandra Stirling, flute I
Mariel Christiana, flute II
Bethany Cripps, oboe I
Erica Erath, oboe II
Joon Sang Ko, keyboard

Ithaca College Women's Chorale
Janet Galván, conductor
Raul Dominguez, graduate conductor
Lynda Chryst, piano

Tantum Ergo, op. 65
Victoria Brooks, Matisse Boor, Julia Norelli; soloists

Gabriel Fauré

Bring Me Little Water, Sylvie

Moira Smiley

"Suite" de Lorca
Canción de jinete
Malaya Press, Matisse Boor, Shelly Goldman; soloists

Einojuhani Rautavaara

El Grito
La luna asoma

Olivia Schechtman, soloist

Malagueña

Olivia Schechtman, Victoria Brooks; soloists

She Piped for Us
from *Today, this Spring*

Libby Larsen

Ithaca College Chorus
Sean Linfors, conductor
Melodia Mae Rinaldi, graduate conductor
Joon Sang Ko, piano

Zigeunerleben Robert Schumann
from *Drei Gedichte*, op. 29

Victoria Devine, soprano
Erin Smith, mezzosoprano
Nick Paraggio, tenor
Jeremy Lovelett, baritone

O Love Elaine Hagenberg
Melodia Mae Rinaldi, graduate conductor

The Stars Stand Up in the Air Eric William Barnum

Luk, luk, Lumbu (Banyuwangi folk song) arr. Budi Yohanes Susanto

Biographies

Dr. Janet Galván is Director of Choral Activities at Ithaca College. Her New York colleagues recognized Dr. Galván's contribution to choral music when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award. Dr. Galván was awarded the Ithaca College Faculty Excellence Award for teaching, scholarship, and service in the spring of 2018. Galván was presented the 3rd Distinguished Alumni Award in Music Education and Choral Music from the University of North Carolina in 2016. Sought after as a guest conductor of choral and orchestral ensembles, she has conducted professional and university orchestras including Virtuosi Pragenses, the Madrid Chamber Orchestra, and the Cayuga Chamber Orchestra in choral/orchestral performances. She has conducted national, divisional, and state choruses throughout the United States for the American Choral Directors Association (ACDA), National Association for Music Educators (NAfME), Organization of American Kodály Educators (OAKE), and has conducted ensembles of all ages, from adult professional choirs to children's choirs. She has conducted choruses and orchestras in venues such as Carnegie Hall, Boston's Symphony Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain.

Her own choral ensembles have performed in Carnegie Hall, Lincoln Center's Alice Tully Hall as well as in concert halls throughout Europe and Ireland. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall. She was also a guest conductor for the Mormon Tabernacle Choir. Galván has been a guest conductor and clinician in the United Kingdom, Ireland, throughout Europe, Canada and in Brazil as well as at national music conferences and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium and the Oberlin Conducting Institute.

Sean Linfors is an Assistant Professor at the Ithaca College School of Music, where he directs both the Ithaca College Chorus and Madrigal Singers. He teaches choral conducting, and has taught graduate-level courses in Choral Literature and Choral Methods. Additionally, Sean supervises choral music education students in their field placements. As an engaging choral clinician, he's been invited to conduct various all-state and regional honor choruses. He's exceptionally proud of his students' achievements, through their studies, performances, and teaching. At Ithaca, Sean has led the Madrigal Singers in concerts of Renaissance and Baroque music, and Chorus in performances of major works from Faure's Requiem to Fanshawe's African Sanctus. An ardent advocate for access to music education, Sean holds a Ph.D. in Choral Music Education from Florida State University. He is very happy to be upstaged at every turn by his 16-month-old, Nathaniel.

Program Notes

Ithaca College Madrigal Singers

These three Bach selections show a range of his compositional styles, from his well-known chorale setting of the Phillip Nicolai hymn, "Wachet auf, ruft uns die stimme", to the wrenching counterpoint of the "Crucifixus," to the ornate and virtuosic chorus of *Cantata 102*.

Wachet auf, ruft uns die Stimme

Cantata 140 is the last-written of these three works, performed first in 1731. It is often regarded as one the finest works of his mature compositional period. A chorale cantata, it is made up of seven movements, each of which feature a setting of a verse of the hymn tune, "Wachet auf, ruft uns die Stimme." The final movement is the chorale setting of the tune in four-part harmony.

Gloria sei dir gesungen,
mit Menschen- und englischen
Zungen,
mit Harfen und mit Zimbeln
schon.
Von zwölf Perlen sind die
Pforten,
an deiner Stadt sind wir
Konsorten
der Engel hoch um deine Thron.

Kein Aug' hat je gespürt,
kein Ohr hat je gehört
solche Freude,
des sind wir froh,
Io, io, ewig in dulci jubilo.

Let Gloria be sung to You
with mortal and angelic
tongues,
with harps and even with
cymbals.
Of twelve pearls the portals are
made,
In Your city we are companions
Of the angels high around Your
throne.
No eye has ever perceived,
no ear has ever heard
such joy
as our happiness,
Io, io, eternally in dulci jubilo!

Crucifixus

"The Crucifixus," written in 1714 by the 29-year-old Bach, is a strict passacaglia in which the bass line is repeated 13 times. The suffering of Jesus on the cross and unto the grave is depicted by a chromatic descent in the continuo line and in each of the vocal lines.

Chor
Crucifixus etiam pro nobis sub
Pontio Pilato,
passus et sepultus est.

Chorus
For our sake He was crucified
under Pontius Pilate,
He suffered death and was
buried.

Herr, deine Augen sehen nach dem glauben

The first movement of *Cantata 102* is a dramatic depiction of God's fruitless searching for faith in the faithless. An anxious half-step figure in the oboe and violin is woven throughout, reminding the listener of the relentless eyes of the God depicted in the Book of Jeremiah. The choral parts are divided between concertists (soloists) and ripienists (accompanying voices).

Herr, deine Augen sehen nach
dem Glauben!
Du schlägest sie, aber sie
fühlen's nicht;
du plagest sie, aber sie bessern
sich nicht.
Sie haben ein härter Angesicht
denn ein Fels
und wollen sich nicht bekehren.

Lord, Your eyes look for faith!
You strike them, but they do not
feel it;
you plague them, but they do
not improve.
Their countenance is harder
than a rock
and they will not turn
themselves around.

Ithaca College Women's Chorale

Tantum Ergo

This beautiful homophonic composition features alternating solo and choral writing. The harmonic language is lush, and this is a major composition for treble voices.

Tantum ergo

Tantum ergo Sacramentum
Veneremur cernui
Et antiquum documentum
Novo cedat ritui
Praestet fides supplementum
Sensuum defectui.

Let us therefore, bowing low

Let us therefore, bowing low,
venerate so great a Sacrament:
Let the old law
give way to the new rite
Faith, for all defect supplying,
where feeble senses fail.

Genitori, Genitoque

To the Begetter and the
Begotten

Laus et iubilatio,

let there be praise and
jubilation,

Salus, honor, virtus quoque

salvation, honor and blessing

Sit et benedictio:

And to the One proceeding:

Procedenti ab utroque compar
sit laudatio.

from both let there be equal
praise.

Gabriel Fauré (1845-1924) was a French composer, organist, pianist and teacher. He was one of the most important French composers of his generation. He was most well known for his Requiem, but he also wrote several works for treble voices. His "Cantique de Jean Racine" is also a smaller work that is performed frequently. In 1896 he became chief organist of the Madeleine and professor of composition at the Paris Conservatoire. During his 25 years there, he was amongst an impressive group students, including Ravel and Nadia Boulanger.

Bring Me Little Water, Sylvie

In announcing Moira Smiley's arrangement of "Bring Me Little Water, Sylvie" in 2018, Adriana Pontecorvo quoted Smiley: "This song came to life in the outdoors," says Smiley, "and is a call for water from a farm field. When we shot the video last year, there was drought and flooding everywhere, and this simple call for water took on a more urgent, wider meaning to me." The original piece was made popular by American folk musician Huddie Ledbetter, known as Lead Belly. He often told audiences that the song was about his uncle, Bob Ledbetter, who worked in the fields. When he got thirsty, he would call for his wife, Sylvie, to bring him water. Lead Belly was one of the most important figures in the American folk music movement.

Moira Smiley is a singer and composer. Improvisational in approach, Moira combines her study of traditional folk-song with an avant-garde sensibility. She often adds body percussion to her solo performances and her performances with VOCO. Countless ensembles around the world perform her music, and there will be a Carnegie Hall concert featuring her music in 2020. The Ithaca College Women's Chorale commissioned a work from her in 2014. The Ithaca College Women's Chorale was one of the first ensembles to perform her arrangement of "Bring Me Little Water, Sylvie." Their performance was featured on her website.

"Suite" de Lorca

Finnish composer, Einojuhani Rautavaara composed his *Suite de Lorca* in 1973, a set of four poems by the Spanish Civil War-era poet Federico García Lorca. Through vivid text-painting and harmonic language, Rautavaara accurately captures the wide range of Lorca's poetic imagery, creating a striking and memorable partnership of text and music.

Federico García Lorca was born in Fuente Vaqueros, Granada on the 5th of June, 1898 and died the 19th of August, 1936. He travelled throughout Spain and America, principally Argentina, living and writing some of the most beautiful poetry ever written. Unfortunately, Lorca was to be an early casualty of the Spanish Civil War. Intellectuals were considered dangerous by Franco's Nationalists, and in the early morning of August 19, 1936, Lorca was dragged into a field, shot, and thrown into an unmarked grave. Lorca's writings were outlawed and burned. Even his name was forbidden. The young poet quickly became a martyr, an international symbol of the politically oppressed, but his plays were not revived until the 1940's, and certain bans on his work remained in place until as late as 1971. Today, Lorca is considered the greatest Spanish poet and dramatist of the 20th Century.

Throughout the cycle, one can hear driving ostinato patterns, speech-like rhythmic declamation, and asymmetrical meters. Rautavaara also used expressionistic harmonic and melodic language often based on octatonic scales. He also layered melody with various rhythmic patterns to create a thick and edgy texture. This heightens the images of nature becoming sinister as it mingles with the ideas of being lost, alone, and dying.

In "Cancion de jinete" (Song of the Horseman), the altos' ostinato pattern serves as the sound of the galloping horse as it heads to Cordoba and the death of the horseman on the way.

In "El Grito" (the Scream), the piece begins with a scream as the voices sing an upward glissando. One also hears the rising voices as they sing of the rising rainbow. The scream came from one who was murdered, and the people put on their long veils in mourning. The piece ends with the cries of the mourners.

In "La Luna asoma" (The Moon Rises), one can hear voices rising to depict the rising of the moon. The moon in Andalusia was sinister, leading to things that were not good. The piece contains reference to old superstitions about Seville oranges. They were considered poisonous if eaten after sunset. Therefore, as the moon rises, no one eats the beautiful fruit of the orange, but only fruit that is green and cold.

Finally, in "Malagueña," the voices imitate the strumming of the guitar, and the altos again sing an ostinato, depicting death as it enters and exits the tavern.

Canción de jinete

Córdoba, lejana y sola.
Jaca negra, luna grande,

y aceitunas en mi alforja

Por el llano, por el viento,

Jaca negra, luna roja.

La muerte me está, mirando,

desde las torres de Córdoba.

¡Ay qué camino tan largo!

¡Ay mi jaca valerosa!

¡Ay, que la muerte me espera,
antes de llegar a Córdoba!

Song of the Horseman

Córdoba, distant and lonely.

Black the pony, moon
enormous,

and saddle bags full of the
ripest olives.

Over prairie, through a
windstorm,

black the pony, moon so
crimson.

My death waits for me,
watching,

from the towers of Córdoba.

So long the road never ending!

O, black mare, so brave and
gallant!

O, Death is waiting, awaiting me
before I reach my Córdoba!

El Grito

El eclipse de un grito
va de monte a monte

Desde los olivos,
será un arco iris negro
sobre la noche azul.

The Scream

The eclipse of a scream
resounding echoes mountain to
mountain

Rising from the trees
is a black rainbow,
over a night of deep blue.

Ay!

Como un arco de viola,
el grito ha hecho vibrar

largas cuerdas del viento.
Las gentes de las cuevas
asoman sus velones.

La luna asoma

Cuando sale la luna
se pierden las campanas;
y aparecen las sendas
impenetrables.

Cuando sale la luna,
el mar cubre la tierra
y el corazón se siente
isla en el infinito.

Nadie come naranjas
bajo la luna llena.

Es preciso comer
fruta verde y helada.

Cuando sale la luna
de cién rostros iguales,

la moneda de plata
solloza en el bolsillo.

Malagueña

La muerte entra
y sale de la taberna.
Pasan caballos negros
y gente siniestra
por los hondos caminos
de la guitarra.
Y hay un olor a sal
y a sangre de hembra
en los nardos febriles
de la marina.
La muerte entra y sale
y sale y entra
la muerte de la taberna.

Ay!

Just like the bows of a viola,
the scream has drawn out the
vibrations
of the wind and its music.
The people of the caves
will now put on their long veils.

The Moon Rises

Slowly the moon appears and
the fields are so quickly lost;
in their place you will see
the impenetrable paths.

Slowly the moon appears
and the sea covers the earth,
and the heart is like an island,
just an isle in infinity.

No one is eating an orange
under the streaming moonlight.

It's now one must eat
fruit so green and so ice cold.

Slowly the moon appears
and shows its hundred equal
faces,

the coin then turns to silver and
softly sobs in its pouch.

Malagueña

Death enters
and then goes from the tavern.
Passing are coal black horses
and sinister people
moving with the soul
of the guitar.
And there is the odor of salt
and women's blood
'mid the spikenards so fev'rish
in marshland and swamp.
Death enters and goes
and enters and then goes,
The Reaper enters the tavern.

She Piped for Us

The set, *Today, This Spring*, was commissioned by David L. Cooper and Thomas Scott in remembrance of David's wife and Tom's sister, both of who died from breast cancer. The Bel Canto Singers of Minneapolis, Minnesota premiered the work on May 7, 1995 at Trinity Lutheran Church in Arden Hills, Minnesota. "She Piped For Us" is the second piece in the set and was adapted from a sermon at the memorial service for Kathryn Scott Peterson. The first line is adapted from Luke 7.

Libby Larsen is a prolific, Grammy Award winning American composer who is one of the most performed American composers. She has a catalogue over 500 works in virtually every genre from small vocal works to over 15 operas and large orchestral works. She receives numerous commissions and premieres by major artist, ensembles, and orchestras around the world. Larsen is also a strong advocate for music and musicians of our time. She co-founded the Minnesota Composers Forum in 1973. That organization is now the American Composer's Forum and has become a source of aid for composers. She has held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

Ithaca College Chorus

Zigeunerleben

Schumann's selection of *Zigeunerleben* of Emanuel Geibel is indicative of a widely held but mistaken perception of the Romany culture of central and eastern Europe. The idea of a magic people, whose constituents could vanish seemingly at will, was the least harmful element of an attitude that regarded these people as less than fully human. Even the word Zigeuner (gypsy) comes from a root meaning 'untouchable.' The word 'gypsy' comes from the misapprehension that these people were from Egypt. In the 19th century some parts of eastern Europe allowed Gypsies to be sold as slaves.

Schumann's setting of poem in the minor mode, as well as the inclusion of the tambourine and use of violin-like motives in the piano, are typical expressions of exoticism in the Classical and Romantic eras. The breathless driving rhythms throughout give way at the end to vanishing scalar passages - "who knows where they are going?"

Im Schatten des Waldes, im
Buchengezweig,
Da regt sich's und raschelt und
flüstert zugleich.
Es flackern die Flammen, es
gaukelt der Schein
Um bunte Gestalten, um Laub
und Gestein.

Das ist der Zigeuner bewegliche
Schaar,
Mit blitzendem Aug' und mit
wallendem Haar,
Gesäugt an des Niles geheiligter
Flut,
Gebräunt von Hispaniens
südlicher Glut.

Um's lodernde Feuer in
schwellendem Grün,
Da lagern die Männer verwildert
und kühn,
Da kauern die Weiber und
rüsten das Mahl,
Und füllen geschäftig den alten
Pokal.

Und Sagen und Lieder ertönen
im Rund,
Wie Spaniens Gärten so blühend
und bunt,
Und magische Sprüche für Not
und Gefahr
Verkündet die Alte der
horchenden Schaar.

Schwarzäugige Mädchen
beginnen den Tanz.
Da sprühen die Fackeln im
rötlichen Glanz.
Heiß lockt die Guitarre, die
Zimbel klingt.
Wie wild und wilder der Reigen
sich schlingt.

Dann ruhn sie ermüdet von
nächtlichen Reihn.

In the shady forest, between the
beech-trees,
there's a hustling and bustling,
and whispers are heard.
The flickering light of the fire
dances
around colorful figures, leaves
and rocks.

This is where the restless
gypsies gather,
with flashing eyes and flowing
hair,
suckled at the Nile's holy
waters,
tanned by the blazing southern
Hispanic sun.

Around the fire, amidst the lush
green,
the men lie, wild and brave.

The women squat, preparing
the meal,
busily filling the old goblet.

Folklore and tales are shared by
the group,
songs as fantastic and colorful
as the gardens of Spain.
Magic words for times of
distress
are told by the old woman.

Black-eyed maidens begin the
dance.
Red-glowing torches are
sparkling.
To the enticing sounds of
guitars and cymbals
the dancers are twirling in a
wild dance.

Then, exhausted by the night's
dancing, they lie down and
rest.

Es rauschen die Wipfel in
Schlummer sie ein.

Und die aus der sonnigen
Heimat verbannt,

sie schauen im Traum das
gluckliche Land.

Doch wie nun im Osten der
Morgen erwacht,

Verlöschen die schönen Gebilde
der Nacht,

Es scharret das Maultier bei
Tagesbeginn,

Fort ziehn die Gestalten. -- Wer
sagt dir, wohin?

The beech-trees are murmuring
a lullaby.

Those once expelled from a
homeland where they were
happy

see the beloved land in their
dreams.

When the morning awakes in
the east

the beautiful images of the
night fade away.

At dawn the mule paws at the
ground.

The gypsies depart - who knows
where they are going?

O Love

O Love by Elaine Hagenberg is a very fresh setting of two verses of a hymn text written by George Matheson (1842-1906). Matheson graduated with honors from Glasgow University when he was 19 years old. He had fallen in love with a classmate and they were engaged, but he discovered that he had an incurable condition that was causing him to go blind. He confessed this fact to his love, and she said that she did not want to be married to a blind man. He was heartbroken, and after many years, on the night of his sister's wedding, the memory of the cruel rejection came back to him. That night he wrote the text to the hymn. He said: "My hymn was composed in the manse of Innellan on the evening of the 6th of June, 1882, when I was 40 years of age. I was alone in the manse at that time. It was the night of my sister's marriage, and the rest of the family were staying overnight in Glasgow. Something happened to me, which was known only to myself, and which caused me the most severe mental suffering. The hymn was the fruit of that suffering. It was the quickest bit of work I ever did in my life. I had the impression of having it dictated to me by some inward voice..."

The verses that Hagenberg set include the first verse, which describes the powerful love that Matheson expressed to God, giving his life and his trust to God after his heartbreak and despair. She also sets the third verse which expresses hope that joy will come through the pain and that morning will bring an end to the tears. While the poem began as a religious statement, this text can be interpreted in a secular way as a tribute to love.

As people give in to love, their lives will be fuller and richer. Even in pain and grief, through love, both joy and hope emerge. Opening one's heart to love brings hope. The composition begins with the treble voices singing the first verse and develops as the tenors and basses join in lush harmonies. The first verse text is repeated after the third verse is sung. Later the voices of the tenors and basses are heard alone.

Elaine Hagenberg is now composing full time after years of teaching music. Her music has been reviewed as follows: "Elaine Hagenberg's music 'soars with eloquence and ingenuity.'" Her music has been featured at the National Youth Choir at Carnegie Hall, the Llangollen International Musical Eisteddfod in Wales, the Melbourne International Choral Festival in Australia, the International Children's Choir Festival in Canterbury and London, national and regional American Choral Directors Association Conferences, All-State festivals, and performances in South Africa and Asia. Her compositions are published with Hinshaw Music, Oxford University Press, Hal Leonard, G. Schirmer, and Beckenhurst Press.

The Stars Stand Up in the Air

The author of *The Stars Stand Up in the Air*, Thomas MacDonagh, was a scholarly poet, and an early advocate for the Irish Republic as a member of the Irish Republican Brotherhood. He was executed at age 38 for his role in the 1916 Easter Uprising, but not before he had published poems, political writings, and academic writing on the literature of Ireland. This poem and another, together called *Songs from the Irish*, were originally published in 1916 in a small volume titled *Poems of the Irish Republican Brotherhood*.

MacDonagh wrote this poem roughly a hundred years before Barnum set it, but the intentions of poet and composer are beautifully aligned. MacDonagh's ability to elegantly evoke deep anguish is matched by Barnum's expressive phrases. The musical imagery of the fourth stanza and the pain depicted therein usher in a grand crescendo to the final verse. The outpouring of emotion as the poet exclaims, "she's more fair than the stars where they stand," is abruptly brought to a close by overwhelming regret.

Luk, luk, Lumbu

Luk luk lumbu is a popular traditional tune from Java. The text is sung in the Osing dialect, and begins with an incantation to call the wind. The "lumbu" is an Indonesian taro-like plant, and its bending leaves are the iconic image that runs as a metaphor through the text. *Luk Luk Lumbu* is often sung at weddings and other celebrations in Banyuwangi, a regency East Java province in Indonesia.

Listeners dance as a singer and a "kendang kempul" perform. A "kendang kempul" is a instrumental ensemble that performs gamelan music on Western musical instruments. The Chorus had the opportunity to work with Dr. Henry Pranoto, the Coordinator of Music Education and Choral Departments at Pelita Harapan University and the Artistic Director and Conductor of the Semarang Music Society. Dr. Pranoto coached the Chorus on pronunciation and helped inform them of the context in which this would customarily be performed.

Luk luk lumbu

Uki, uki. Angin muluka
Uki, uki. Angin tekaa.
Sebyar sebyarena
Ganda arume kembyang
manika rupa.

Luk eluk eluk lumbu, gyambang
kepilu,
Angin liwat selempat yong
njaluk milu,
Asem rasane kecut, kesengsem
katut,
Kepincut lan kepilu perawan
ayu.

Luk eluk eluk lumbu, gyambang
kepilu,
Angin liwat selempat yong
njaluk milu,
Kepodang kenong pulut yong
gyampang katut,
Kepincut lan kepilu lancing kang
byagus.

Eluk lumbu, dieluk lumbu,
Aja gyampang katut lan aja
gyampang kepilu
Eluk lumbu, tumeyung uwite,

Mikir sak durunge aja getun
bungkasane.
Hoya!

Luk luk lumbu

Uki, uki. Let the wind blow
Uki, uki. Let the wind come
to spread around
The sweet smells of many
flowers.

The taro leaves bend, you are
fascinated,
The wind is rushing, and you
want to follow,
The tamarind is sour, you are
tempted to follow,
Deceived and fascinated by a
beautiful maiden.

The taro leaves bend, you want
to come along,
The wind is rushing, and you
ask to come along,
The oriole is caught in a trap,
you are tempted to follow,
Deceived and fascinated by a
handsome young man.

The taro leaves bend,
Don't follow easily and don't be
tempted easily.
The taro leaves bend
downward.
Think first and don't regret
later.
Hoya!

Madrigal Singers

Soprano

Kate Bobsein
Natalie Elwood
Juliana Fornabaio
Melodia Mae Rinaldi
Leah Sperber

Alto

Ally Brown
Madison Hoerbelt
Cassandra LaRose
Brittany Mechler

Tenor

Nicholas Briccetti
Raul Dominguez
Tommy Koo
Karl Meyer

Bass

Louis Bavaro
Alec Dorris
Pat King

Ithaca College Women's Chorale

Soprano I/II

Matisse Boor
Victoria Brooks
Felicity Davis
Victoria Garritt
Olivia Norton
Malaya Press
Noelle Raj
Danielle Roach
Olivia
Schechtman
Carleigh Strange
Mary Tehan

Soprano II

Juliana Fornabaio
Kate Griffin
Hope Kovera
Julia Kucza

Soprano II cont'd

Rachel Magil
Kristen Petrucci
Cordelia Wilson

Soprano II/Alto I

Sarah Aliperti
Lindsay Cherin
Rachel Huff
Olivia Hunt
Melanie Lota
Olivia Rhein

Alto I

Willa Capper
Rebecca Kantor
Jessica Laddin
Cassandra LaRose
Anna
Marcus-Hecht
Peri Margolies

Alto I cont'd

Mae McDermott
Brittany Mechler

Alto I/Alto II

Haley Gonyea
Lindsey
Weissman

Alto II

Julianna Cavallo
Lindsey Davis
Sophie Denton
Rebecca Emery
Shelly Goldman
Madison Hoerbelt
Julia Norelli
Jaclyn Scheiner
Emily Schulz

Ithaca College Chorus

Soprano I

Lydia Arnts
Nora Bernaiche
Kerrianne Blum
Julia Callaghan
Zoe D'Arcangelis
Caitlin Glastonbury
Danielle Gurcan
Mayavati Prabhakar

Soprano II

Katelyn Adams
Molly Bello
Kathleen Cadorette
Victoria Devine
Olivia Dregne
Ava Dunton
Heather
Feigenbaum
Maia Finkel
Zoe-Marie Fuentes
Julia Jasnosz
Jacqueline
McCreedy
Sofia Medaglia
Kathleen Morrisroe
Sol Muñoz
Gina O'Sullivan
Katie Quigley
Alex Renna
Stella Rivera
Gillian Rossbach
Isabel Vigliotti

Alto I

Caroline Andrews
Adrianna Anzalone
Anna Breault
Molly Crocker
Emma Dwyer
Leah Gardner
Kathryn Imes
Sophie Johnson

Alto I cont'd

Alexandra
Lombardo
Abigail McGee
Emily Ramonetti
Jennifer Rupert
Emma Scheneman
Laura Sefcik
Erin Smith
Madelynn
Thompson

Alto II

Skylar Berkley
Karly Masters
Esther Moon
Jennifer Peisner
Melodia Mae Rinaldi
Elizabeth Rutan
Meg Tippet

Tenor I

Logan Barrett
Alex Kasic
Nate Finke
Jacob Graham
Joseph Horner
Jordan Juliano
Simon Lee
Nick Paraggio

Tenor II

Nicholas Briccetti
Cormac Callan
Kevin DeLisa
Alex Gutierrez
Ryan Mitchell
Shaun Rimkunas
Jacob Sutton
Massey Williams

Baritone

Stephen Costanza
Logan Chaput
Eddy Crowley
Connor Curry
Aspen Earls
Jack Edwards
Kurt Eide
Steven Foti
Dominic Hirschkind
James Hope
Ian Lisi
Jeremy Lovelett
Ian Soderberg
Kam'ren Spence
Jeffrey Taylor
Stone Washburn
Justin Zelamsky

Bass

Jon Aldave
Caleb Bates
Louis Bavaro
Brian Breen
Nick Fagnilli
Nick O'Brien
Hideo Schwartz
Thomas Socolof
Matt Suffern
Gavin Tremblay
Michael Wong